So are they all; for every grize of
fortune [9] Is smoothed by that below:
the learned pate

the first folio *u* Is constantly employed where we now use a *v;* and hence by inversion, the two letters were often confounded (as they are at this day in almost every *proof-sheet* of every book that passes through the press). Of this I have given various instances in a note in vol. viii. p. 176, n. *3.*

But it is not necessary to have recourse to these instances. This very word *leave* is again printed instead of *leane,* in King Henry IV. Part II. quarto, 1600;

" The lives of all your loving
complices ** *Leave* on your
health.'*

On the other hand in King Henry VIII. 1623, we have *leans* instead *of leave:* "You'll *leans* your noise anon, you rascals." But any argument on this point is superfluous, since the context clearly shows that *lean* must have been the word intended by Shakspeare.

Such emendations as those now adopted, *thus founded* and supported, are not capricious conjectures, against which no one has set his face more than myself, but almost certainties.

This note has run out into an inordinate length, for which I shall make no other apology than that finding it *necessary* to depart from the reading of the old copy, to obtain any sense, I thought it incumbent on me to support the readings I have chosen, in the best manner in my power. MALONE.

As a *brother* (meaning, I suppose^ a churchman) does not, literally speaking, fatten himself by feeding on *land,* it is probable that *pasture* signifies *eating* in general, without reference to *terra Jirma.* So, in Love's Labour's Lost:

" Food for his rage, *repasture* for his den.'*

Pasture in the sense of nourishment collected from fields, will undoubtedly fatten the sides of a sheep or an ox, but who ever describes the owner of the fields as having derived from them his *embonpoint?*

The emendation—lean is found in the second folio, which should not have been denied the praise to which it is entitled.

The reading in the text may be the true one; but the condition in which this play was transmitted to us, is such as will warrant repeated doubts in almost every scene of it. STEEVENS.

[8] And say, THIS *man's a flatterer?] This man* does not refer to any particular person before mentioned, as Dr. Johnson thought, but to some supposed individual. Who, says Timon, can with propriety lay his hand on *this* or *that* individual, and pronounce him a peculiar flatterer? All mankind are equally flatterers, 5p, in As You Like It;